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No. 1



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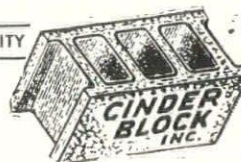
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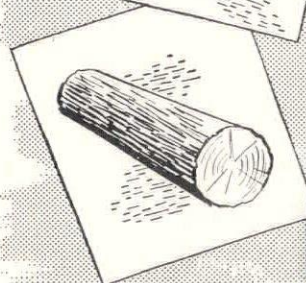
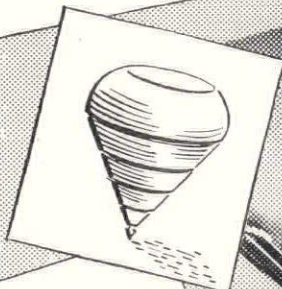
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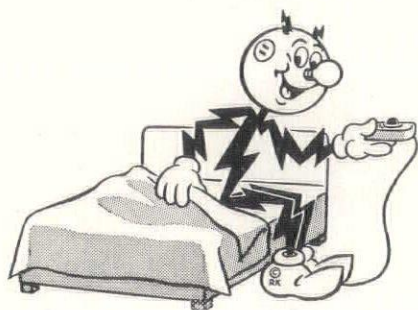
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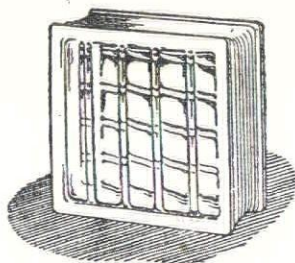


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# MONTHLY BULLETIN

MICHIGAN SOCIETY OF ARCHITECTS

120 Madison Ave.

Detroit 26, Mich.

Talmage C. Hughes, F.A.I.A., Editor & Publisher  
Theodore G. Seemeyer, Jr., Advertising Director

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## This Month

**PHOTOS & BIOGS** for our Silver Anniversary Number are nearly all in.

This leaves January in the cleanup position. The time has been extended to February 1 to take care of late-comers. We had aimed at December 31, but our good intentions are not always carried out. So, please do not procrastinate longer, if you are among the have-nots.

Reprinted herewith is the biographical form, page 11. Please tear out the page, fill in and return with a copy of your photograph. We do not like to use photos that are twelve years old, nor do we like to omit any members.

If those in Detroit who do not have late photographs will call William E. Bradley at KENwood 2-4450, he will serve you at a special price of \$3, as official photographer for the Bulletin. Otherwise, a good snap-shot will serve. Some amateur photographs reproduce very well, provided that they are glossy prints and have good contrasts.

The sample page does not do justice to the issue we propose to publish this time. The pictures will be larger,  $\frac{7}{8}$ " x  $1\frac{1}{8}$ ", and the text will be correspondingly increased. So, please give fully your background, education, training, experience, practice, etc., so that we may use as much or as little as may be needed to fit the space. It is always better to have too much rather than too little.

Those of you who remember the former special number of this kind will realize the value of it. In his annual report at the time, the then President of the Society, Kenneth C. Black stated that it was "unique in the annals of architectural journalism."

Besides the photos and biogs, the issue will contain the Society's Principles of Professional Practice and Schedule of Recommended Minimum Charges, as well as a statement of the architects responsibilities and duties.

It is planned to mail it to a master list of prospective clients, including city, county, state and even some Federal officials that have to do with the awarding of commissions to architects. It will also include non-resident members of the Society, those architects of other states who are registered in Michigan, and who are members of Institute chapters elsewhere. If you are not included it may be a disadvantage.

# HOWARD CRANE'S DETROIT TALK

C. Howard Crane, distinguished member of the Detroit Chapter, now of London, England, and Mrs. Crane, were guests of honor at the Detroit Chapter's Christmas meeting on December 29, at the Rackham Memorial Building here. One hundred and twenty members and guests attended the dinner preceding Mr. Crane's lecture in the auditorium of the same building.

President Morison introduced the speaker by saying that this was the second month in succession we were privileged to hear a Detroit Chapter member. The November meeting was the occasion of our Vice-president, Mr. Eero Saarinen's talk under the auspices of the Metropolitan Art Association. Mr. Morison said that we are justifiably proud of such members.

At the dinner, President Morison presented Mr. Crane for a brief word, and he also introduced Mrs. Crane to the audience. Mr. Crane read a telegram from our good member Edward A. Schilling stating that he had planned to attend but was prevented from doing so by illness. Mr. Morison welcomed a number of Producers and their ladies who attended the dinner and lecture.

The lecture, which is printed in full in this issue, was interesting, as the question-and-answer period following revealed. The speaker stated that in England today architecture is a frustrated profession. He seems to be doing pretty well for himself, though, as he has sixty active jobs, about 95% of which are industrial. He does work for Austin Motors, Ford of England, Briggs, Johnson Wax, Pan-American Airlines and many other such concerns. He said that his aim had been to become the Albert Kahn of England. Asked if there was a Frank Lloyd Wright of England, he said there was not.



## WYETH & HARMAN, NEW FIRM

**WALTER H. WYETH** announces that Harry J. Harman, of Chicago, has become associated with him for the practice of architecture, under the firm name of Wyeth and Harman, Inc., Architects, 1602 Military Street, Port Huron, Michigan.

Mr. Harman is well known in the Chicago area for his contemporary work and has many excellent structures to his credit. He received his Bachelor of Science and Master's degree at the University of Illinois and taught architectural design there for six years. He also received the diplomas of the Beaux Arts Institute of design in New York City and spent a year as assistant professor of architecture at Oklahoma A. & M. College.

Mr. Harman was Senior City Planner for the Chicago Public Works post war program and supervised the publication "Chicago Looks Ahead" prepared by the Chicago City Planning Commission. His other past activities included that of lecturer in Architecture for the University of Chicago.

Mr. Wyeth also obtained his degree from the College of Architecture, University of Illinois and started practice in Port Huron in 1924. He states that the present expansion in his organization will result in a better balanced and more complete architectural service.



**SUREN PILAFIAN, A. I. A.** will henceforth practice under his own name, following the dissolution of the firm of Pilafian and Montana, formed in July of last year.

The partnership was dissolved recently when Mr. Montana left private practice to become Head of the Department of Architecture at the University of Notre Dame. The office will remain at 153 E. Elizabeth Street in Detroit.

Meeting of the Detroit Chapter

THE AMERICAN INSTITUTE OF ARCHITECTS

Veterans' Memorial Building, 151 West Jefferson Avenue, Detroit

WEDNESDAY, JANUARY 17, 1951

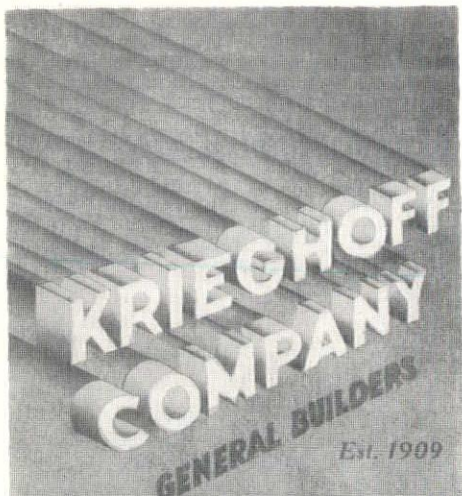
Board Meeting, 4:00 P. M.; Social Hour, 6:00; Dinner, 6:30

Catering and corkage by Cliff Bell; cocktails courtesy of Harley, Ellington and Day, Inc., Architects and Engineers. This will be a buffet dinner. The charge to the Chapter will be \$3.50, to members \$2.50. The Chapter pays the difference.

Following dinner Malcolm R. Stirton, of Harley, Ellington and Day, Inc., will conduct members and guests through the building and discuss its design and planning. Marshall Fredericks will have something to say about its sculpture.

**NOTE:** This is not the Rackham Memorial, but the Veterans' Memorial, at the foot of Woodward Avenue, the first unit in Detroit's new Civic Center.





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# ARCHITECTURE --- ENGLAND vs. AMERICA

*A talk by C. Howard Crane, A.I.A., of London and Detroit, before the Detroit Chapter of The American Institute of Architects, December 29, 1950.*

Mr. Chairman, Ladies and Gentlemen:

I'm sure you have all had a Merry Xmas and I hope this little talk isn't going to be so technical or dull that it will lull you to sleep.

I think I've had the 'dirty' played on me, as they say in England. Mr. Talmage Hughes, when he heard that my wife and I intended spending the Christmas holidays in this fair city with our children and grandchildren, asked me if I would mind attending a free dinner and saying a few words to the "boys". What do I find? Press lunches and conferences! A really and truly dinner and now a lecture to which one and all are admitted.

I was also told the title of this speech would be "Architecture — England versus America." It sounds like a football match.

This is the first time I've been in this magnificent building and I give full marks to Messrs. Harley, Ellington & Day for their grand conception. Here's where America makes her first score.

It's indeed a great pleasure to be here. It's fifteen years since my wife and I have been in Detroit in one piece spending time with our family and friends. We have been here individually many times.

Sixteen years ago we left these shores and fifteen of those years have been spent in England. We were in London during the entire War. I hope you will understand my English accent. In England I'm taken for an old English gentleman until I open my American mouth.

When I first went abroad I spent several months in Paris and had an office at 34 Rue Cambon. It's across the street from the Ritz Bar—a fine location. We then went to Milan, Italy, where we lived for nearly a year and where we made many friends. There I had an office on Via Alberta and with the aid of English, American and Italian draughtsmen designed and made the working drawings for the Piazza Diaz, which was a slum clearance project under Mussolini. Now we are thoroughly dug in in England, and London we love, so you see we have been getting about.

I'm very proud of my London office. It is so situated that we are steeped in history, tradition and romance. We are only minutes from Westminster Abbey, The Mall, Trafalgar Square, Big Ben, The Houses of Parliament, Bird Cage Walk and Scotland Yard, and directly across the street from No. 7 Buckingham Gate is the Ambassador's Entrance to Buckingham Palace. I said to Lord Ashfield (whom many of you will remember here in Detroit as Albert Stanley), "I think I have the nicest location of any Architect in London." He replied, "You have the nicest location of any Architect in the world"—and it could be.

Elmer Kiehler and Dixon Kellogg,

my associates, are still very ably keeping my flag flying here in Detroit. I'm very grateful for their loyalty and for making it possible for me to retain my contacts here.

Nothing pleases us more than when old friends visit London and call us up. Many times I receive calls from friends of friends of ours and the magic word "Detroit" is always a good reason for declaring a holiday to entertain them; in fact, I usually treat them to a personally conducted tour of the many interesting spots in this great city of London. If they are experienced travellers and have seen everything I take them on a "Pub Crawl". That's English for going the rounds of saloons (to you) and there again we have many old interesting liquor shops that were once used by the great and near-great.

I haven't forgotten the title of my speech "Architecture—England versus America", and I will be coming to it soon, although Talmage wrote in a letter, "the title of a speech is something one can easily get away from", and you will soon notice how I can do just that.

Knowing of the vast amount of bombing that took place in England, one would naturally think that every architect there would be inundated with work. Over one million houses, **One Million**, were made untenable in the Metropolitan Area of London alone, and an equal number in other parts of the country. Add to this number the houses that are required due to the natural growth of a country and you'll get some idea of England's housing problem. This shortage of houses has caused great suffering. This problem which is entirely in the hands of the Government, is being met as best they can. About 200,000 houses a year are being built by the Labour Government. The Tories think that the target should be 300,000. Because of the shortage in building materials, especially wood and steel, most of these new houses must be built of either brick or concrete. We have thousands of prefabricated temporary houses that have sprung up all over the country and they do not add to the English countryside, and I'm afraid like all temporary structures, they will last for ever.

What a job for the Architects, you say, but it is not so. These houses are all designed by Government departments so architects with the usual private practice are having a very hard time. I'm told that over one half of the English architects are now in the employ of the different ministries,

which is a sad plight indeed. Architecture in England today is a frustrated profession.

The order of priority in building today in England is **first** housing, **second** war damage repairs, where necessary to make bombed buildings safe or tenable, **third** factories for the manufacture of more and more goods of all kinds for export, and **fourth** the building of factories for the making of components for the housing schemes, such as plumbing and heating goods, steel sashes, bricks, etc., and **fifth** buildings for educational purposes.

No theatres, churches, hotels, office buildings (except those for the Government), pubs or recreational buildings of any kind are allowed. These types of building were the mainstay of architects in private practice, so again I say the poor architect in England is having a bad time.

What we have been putting up with there the past 8 or 9 years is now happening here.

The restrictions imposed on architects today regarding the use of materials is also a hindrance. Very little imagination can be exercised for this reason, but I must say that, with what they have to work with, excellent results are being obtained in most quarters. English architects are making great strides in modern design where simple materials, good form and good fenestration make for a pleasing building. The advancement in the use of colour in the treatment of buildings is most apparent. Many architects are, of course, busy on future schemes. There are no large architects' offices in England as we know them here and very few offices employ an engineering staff. That part of their work is usually done by consultants.

Fortunately, my work is entirely industrial. We are architects and engineers. In fact, 75% of my staff are engineers and for 2d I would change our title to Engineers and Architects. Ever since I've been in England I have had Albert Kahn as my inspiration. His influence on my life from the time I worked for him 46 years ago has been great and Detroit—in fact, America—lost a great man when he passed on.

I recently had a very pleasant experience. Mr. Thomas, an associate of Sir Giles Gilbert Scott, and the man in that office directly in charge of the building of the new House of Commons, gave me a personally conducted



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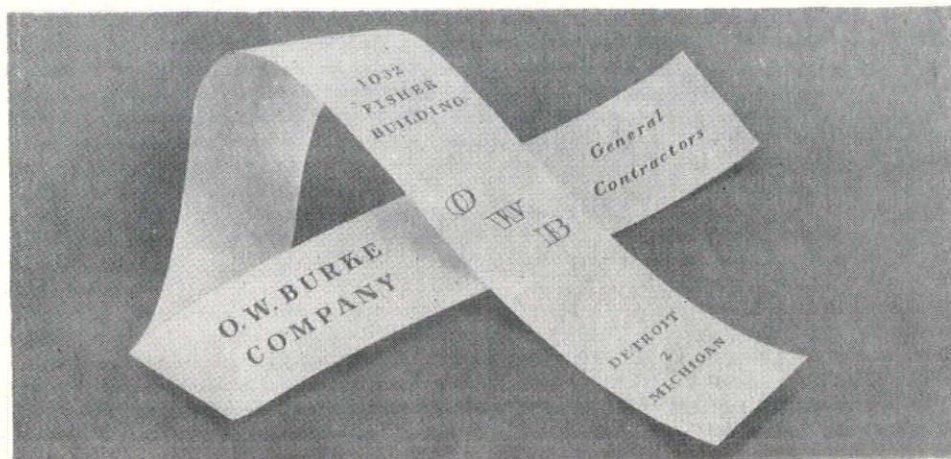
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tour through this great building just before it's official opening.

Mr. Hitler, in his wrath, dropped a bomb on the old House on May 10th, 1941, completely destroying it. The Lords very kindly gave up their palatial and historic quarters to the Commons and they conducted their affairs in Westminster Chapel. The Parliament Building, which I number among the most beautiful buildings in the world, was originally the site of Westminster Palace and certain sections of this great edifice are still a part of the original palace.

St. Stephen's Chapel was the seat of the House of Commons for over 300 years prior to the fire of 1834. Then the new Parliament Buildings were built which included the House of Commons that we knew up to 1941. This building has had a long and varied career and I won't attempt to go into details regarding the new House but I will give you a general resume of the interesting high spots.

The new House built on the original site of the former, is about the same size as the old one. It contains a little over 400 members seats, which, of course, isn't large enough to seat all the 650 members of Parliament. First come, first served.

The Visitors' Gallery has been enlarged and is equipped with seats so uncomfortable that it is hoped they, the visitors, won't stay long, thus allowing more to use this gallery. The press requirements have also been enlarged and this section is really an institution in itself. Many elaborate and completely soundproof telephone booths have been installed so that the press can hurriedly transcribe their news to their several papers, both domestic and foreign. There are also well equipped bar and restaurant facilities near at hand. In fact, it occurred to me that the press were really as well looked after as the members of Parliament.

As most people know, the King is not allowed into the House. I believe that it was Charles the First who last entered the House as a monarch, and he kicked up such a rumpus that a law was passed forbidding all monarchs henceforth to pass the portals. There is, however, a private and secluded box at the rear of the Visitors' Gallery for other Royalty. Princess Elizabeth, The Duke of Edinburgh, Queen Mary and other members of the Royal Family can come to the House and by means of a private entrance and lift (elevator to you) reach this box in order to hear special debates and attend unnoticed and unannounced other interesting occasions.

This new House of Commons is really a 5-story building. Besides the main hall it contains many offices, conference rooms, a large reference library, bar, restaurant and lounge facilities. There is a floor just beneath the chamber completely filled with mechanical equipment and also a floor directly above into which is crowded more

motors and fans. The House is lighted by glass panels in the ceiling and great pains have been taken to make the room absolutely perfect acoustically. To be absolutely sure everything is heard there is a loud-speaker on the back of the benches between each two members.

The control room is situated off the mechanical chamber below the House. From this room there is a 65-ft. periscope which extends up to the ceiling of the House. The engineer in charge sits at this instrument and watches the proceedings. The idea is that when the House rises for a vote and the members stream out into the lobbies, he then adjusts the air conditioning system by putting in more hot air to take the place of the hot air that just left the room.

This idea seems a bit extravagant, as does also the microphone and loud-speaker system. These microphones are suspended by long cables from the Gothic ceiling; they also reach out from under the balconies so that no matter where a member might stand, his voice can be heard on the loud-speakers, and there are over 200 of these gadgets in a room comparatively small. In fact, the total seating capacity, including members seats, the press and visitors' Gallery, is exactly 939.

The colour scheme is predominated by the rich oak colour of the woodwork. The seats or benches throughout are upholstered in a blue leather. There is a carpet separating the two front party benches which is green and in front of these front benches on each side of this space is a wide red line woven in this carpet. No opposing member is allowed to cross this line. In this manner, as in the old days, opposition members were kept a sword's length apart.

The whole ritual of the House is founded on tradition, and the same laws and habits that control the conduct of Parliament today are the same as for centuries. Electric foot warmers are also provided for those with cold feet and there seems to be a generous supply.

The general impression architecturally is quite pleasant and I'm sure all the necessary amenities for successfully operating the business of Government have been provided. From the mechanical engineering angle, I feel that the whole thing is overdone. In the days before microphones and loud-speakers, orators orated. I'm sure Winston Churchill looks askance at these new inventions when he takes his place at the dispatch box before the Speaker's chair to tell the Government where they get off. Periscopes belong to submarines. Foot warmers are for the old and feeble.

The title of my speech is still "Architecture—England versus America". There is one thing we have in England that to my mind is superior to the methods used in American and that is the Quantity Surveying system. I can recall how completely we used to make our working drawings, scale details and

specifications before we asked contractors to submit bids. I can also recall how we used to send out as many as 20 complete sets of plans and specifications for the several contractors to estimate and how we had to wait two and three weeks before these sealed bids were received and opened, and what happened? In many cases the lowest bidder was much too high. We, in our desire to erect the finest building that could be built, had, in our enthusiasm, planned or detailed or specified to too high a target and, in order to fit the owners pocket book, drastic cuts had to be made. Stone was changed to brick. The fine marble entrance had to go by the boards, bronze was changed to steel etc. etc. What happened then? The plans had to be redrawn, the details simplified, the specifications rewritten. Prices were then adjusted and the work commenced. All of this took valuable time.

First I had better tell you what a Quantity Surveyor is. The quantity surveyor acts in a quasi-judicial manner between owner and contractor. He is employed in a professional capacity by the owner. His fee, which is approximately 2% of the cost of the work is included in the quantities as a part of the building cost, and therefore the architect gets his fee on top of the quantity surveyors. Not a bad idea!

I will try in simple words and manner to explain the procedure in an English architect's office in preparing plans and specifications sufficient to go out for tender (bids to us).

After a scheme has been devised to the owners approval, scale drawings are prepared sufficient for the quantity surveyor to take off quantities. He estimates the yardage necessary for the excavation, he makes a complete detailed Bill of all the drainage work, in fact he takes off the amount of brickwork, stonework, windows, doors, flooring, roofing etc. etc. This bill of quantities becomes a complete itemized list of every item entering into the construction of the building. The bill also contains all of the general condition items, form of contract and is indeed the full and detailed specification for the work and later, when passed and accepted and properly signed, is the contract document itself.

You naturally are asking yourselves what about the steel, heating, plumbing, electrical work and other specialized trades. The answer is P. C. sums. P. C. means predetermined costs. These P. C. sums appear in the bill and are arrived at through the general knowledge of the architect, engineer and quantity surveyor. For example, a good structural engineer can estimate approximately the tonnage of steel that will be required and therefore can make a good approximation of what the steel contract should amount to. The same goes for the mechanical engineer. He can produce a target figure for the heating, plumbing and electrical work and these figures, plus many other similar approximations go into the Bill. In that way every general



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contractor is estimating on the very same P. C. sums. At this point no drawings have been prepared for these trades, yet the completed bill is prepared and printed into book form and issued as a book to the several selected contractors for the particular job. And here I might mention that no reliable contractor will estimate a proper job without a bill of quantities. These bills are circulated, as I've said before, and they are rarely accompanied by plans. The several contractors who are bidding or tendering, as we call it, can visit the site and he is also allowed to visit the architect's office to view the drawings that have been prepared in order to better acquaint himself with the general scope of the work.

It is now the contractor's job to price the bill and at a certain time on a certain day, and it only takes a few days for a contractor to price a bill. Written sealed tenders are received at the Architect's office. These tenders are usually opened in the presence of the owner and in nearly every case the lowest man is selected to do the job. He is then asked to bring in his priced bill for checking by the quantity surveyor. Quite often mistakes are found and if after correction of these errors he is still low, the awarding of the contract to him is confirmed. Otherwise the next lowest tenderer is then called in. A priced bill of quantities is an itemized priced statement of every article as laid out by the quantity surveyor and at the end of the bill is the addition of all these figures which in reality is the contractor's tender or bid, as we call it here.

After the contract has been awarded it is then the custom to write and thank the unsuccessful contractors and in this letter publish all of the final figures received. No one sees the other priced Bills. This serves two purposes. The Contractors are assured that no politics have entered into the awarding of the contract and they are better able to check up on their own prices and better qualified to tender for the next job.

One of the P. C. items that always enters into most bills of quantities is a liberal contingency item to be used as the work progresses to overcome costs, extras that are bound to creep in and mistakes or omissions, if any, by the architect or quantity surveyor; in other words, it acts as a cushion. This cushion is often very helpful when a loan has been arranged to carry out the work by a client, and saves his digging into his own pocket should the actual cost of the finished job exceed his expectations, and I've known them to do just that.

Now, suppose this lowest tender is too high, what happens? The architect, the owner, the quantity surveyor and the successful contractor meet and here is where the P. C. sums get it. By eliminating the marble say, 2,000 is saved. The heating P. C. sum is reduced by, say 1,000. The contingency item is cut in half and a little bit here and there is clipped from the finishing

items. When the owner is satisfied a revised bill is then prepared which, when properly signed, forms the contract. The builder starts the laying out and excavation work and he orders all of the materials he can. The architect now starts his real working drawings and details are now made to fit the cuts agreed upon. The structural and engineering drawings are prepared and the architect then submits these plans and specifications to all the specialized trades, as they are called, for competitive estimates on these items. When these bids are received the architect then instructs the builder which structural, electrical, heating contractor etc. he is to use. Some of these bids are bound to be more than the amount in the bill and some, of course, are less. If the balance is on the high side we dig into that contingency sum and so the building is proceeded with.

Don't think that the quantity surveyor is now through. Oh no! Each month he measures the work done by the contractor and his subcontractors and agrees the sums to be paid. He then writes the architect and says: "Please issue on the first of the month a certificate for X pounds, X shillings and X pence", and we do it.

During the entire life of the job the quantity surveyor is the accountant, the arbiter of extras or reductions, the law. His word is final, and in many instances he is the judge when a matter of quality of workmanship or material is in question. The quantity surveyor, from the time of his appointment, acts in close association with the architect, as advisor when costs are involved, specification, writer and partner. This close association lasts throughout the works and he is a source of great comfort in connection with the finalization of the work and accounts.

Having personal experience for many years in dealing with both the English and American methods, I can't say too much for the former. I believe this Quantity Surveying system is in a small way catching on in New York and that certain groups of contractors now engage one set of estimators to take off their Quantities and make a complete Bill based on the plans and specifications submitted which they in turn individually price.

What a saving in manpower and how much less is the chance of error!

I could go on for a long time extolling the merits of this system but to my mind its help to the architectural profession is the greatest. With this system an office of 50 people can turn out in England as much work as an office of 100 in this country, dollar for dollar in value. The savings in redrawing plans and details, the writing of specifications and the savings in connection with the administrative work required in each job is really material.

"Architecture—England v. America" is my title. So far I don't know who is ahead and so far I've done a good job in staying away from my subject, but just before I finish I would like to

say a few words about English architects, their Societies and the British Institute of Architects in particular.

The controlling influence of British architects and their oldest association is the Royal Institute of British Architects. This is a chartered body patronized by the King and whose main object in life is to make quite certain that its members are fully qualified as professional men. It sponsors public examinations, has probably the finest architectural library in the world, and is a great center for the exchange of views, information etc.

There are three examinations for membership. (a) Probationship comparable to the University Matriculation Standard, (b) The Studentship obtained by Intermediate Examination and (c) The Final. On passing the Final Examination an application may be made for election as an Associate (A.R.I.B.A.) When the architect becomes chartered he may then apply to be inscribed on the Register of Architects under the Registration Act. He can then call himself an Architect and practice.

His inscription on the Register makes certain that (a) he has qualified and (b) is compelled to comply with a Code of Professional Practice.

Later on at least after 7 years in private practice or 10 years as the senior assistant he may apply for Fellowship (F.R.I.B.A.) submitting drawings and photographs of his work.

These letters after ones name in England are very important to everyone. They distinctly mark your qualifications. The only letters I can use after my name are A.I.A. and U.S.A. and I find that they are very well thought of.

The training to obtain an Associateship is usually comprised of 5 years full time at a university or an approved architectural school usually under the control of a university or board of education.

Another method often indulged in by those unable to afford the fees of a university is by means of extensive private study and evening classes, backed up by day time office experience and the great help which is usually given to these aspirants by the senior members of the firm with whom they work.

In a recent News Letter issued by the A.I.A. I quote the following, "An architects fee is an architects estimate of his worth." An architect also named Crane is the author of this wise crack. I'm sure this method of arranging an architect's commission could be full of pitfalls.

In England we have a "Book of Words" that is law and I mean a law passed by Parliament, not by just a body of architects. When you practice architecture in England you must be registered and unless you have been passed by the Board of Registration you just can't practice architecture. Neither can you use the subterfuge "Designer." A so-called "Designer" in



England can have nothing to do with constructional work unless he is associated with a registered architect. He is definitely in the category of a 'decorator'.

When an Architect becomes registered he is furnished with a copy of the "Book of Words" which, I repeat, is law. This Book of Words not only describes the complete Code of Practice but the fees that **must** be charged for the particular job or jobs you have in hand. **There is no cutting of fees** and should someone cut a fee in order to obtain a job and it can be proven he is either fined or struck off the Register.

There are many other errors that one can commit against the Code with similar results. For example, never have your name painted on a boarding (billboard to you) in letters over 2" in height. An architect cannot publish a brochure of his work. That is advertising, and there are many other rules just as strict. I'm afraid that the profession of architecture is considered in England in a more serious manner than in this country. Architecture there really is a profession. Why I haven't been struck off the Register by now I'll never know.

There has always been a certain amount of control of building in the British Isles, mainly to insist that materials, workmanship, health, and aesthetics are not injurious to the community at large. The earliest of these controls was the Old London Building Act which came into operation soon after the Great Fire. This act is mainly concerned with surface water and sewage disposal, aesthetics, roadways and stability of works. For example, my office is now engaged on remodeling an old Nash building on the Haymarket. Do you think we can do something modern to this building. Oh no! Our new front is composed of Doric columns and ornamental ironwork in strict keeping with Mr. Nash's original designs and our drawings had to be approved by the Arts Commission.

There is now a very full and extensive control of buildings under the Town and Country Planning Act with the main object in view to insist upon types of buildings being built in their correct areas or zones. Suitability as to the use of labour for factories in a factory area and general amenities such as light and air and worker's comfort, accessibility with regard to road and rail.

This act takes advice from practically every ministry. (a) The Board of Trade with regard to labour, (b) The Ministry of Transport with regard to deliveries, (c) The Ministry of Supply with regard to materials, (d) The Ministry of Health with regard to Health matters, (e) The Ministry of Works with regard to licenses and the Ministry of Fuel and Power with regard to power supplies and unless each of these ministries gives you a complete bill of health there is no building permit.

Another aspect of building has occurred since the war and controlled by

the Ministry of Town and Country Planning.

In the old days it would have been possible for the owner of a large tract of cheap land to make a fortune should that area develop either through industry, new roads or railways or an extension to a township. Under the Town & Country Planning Act, any increase in value known as development goes to the Government and it is now impossible for a landowner of poor land to wake up a millionaire one morning.

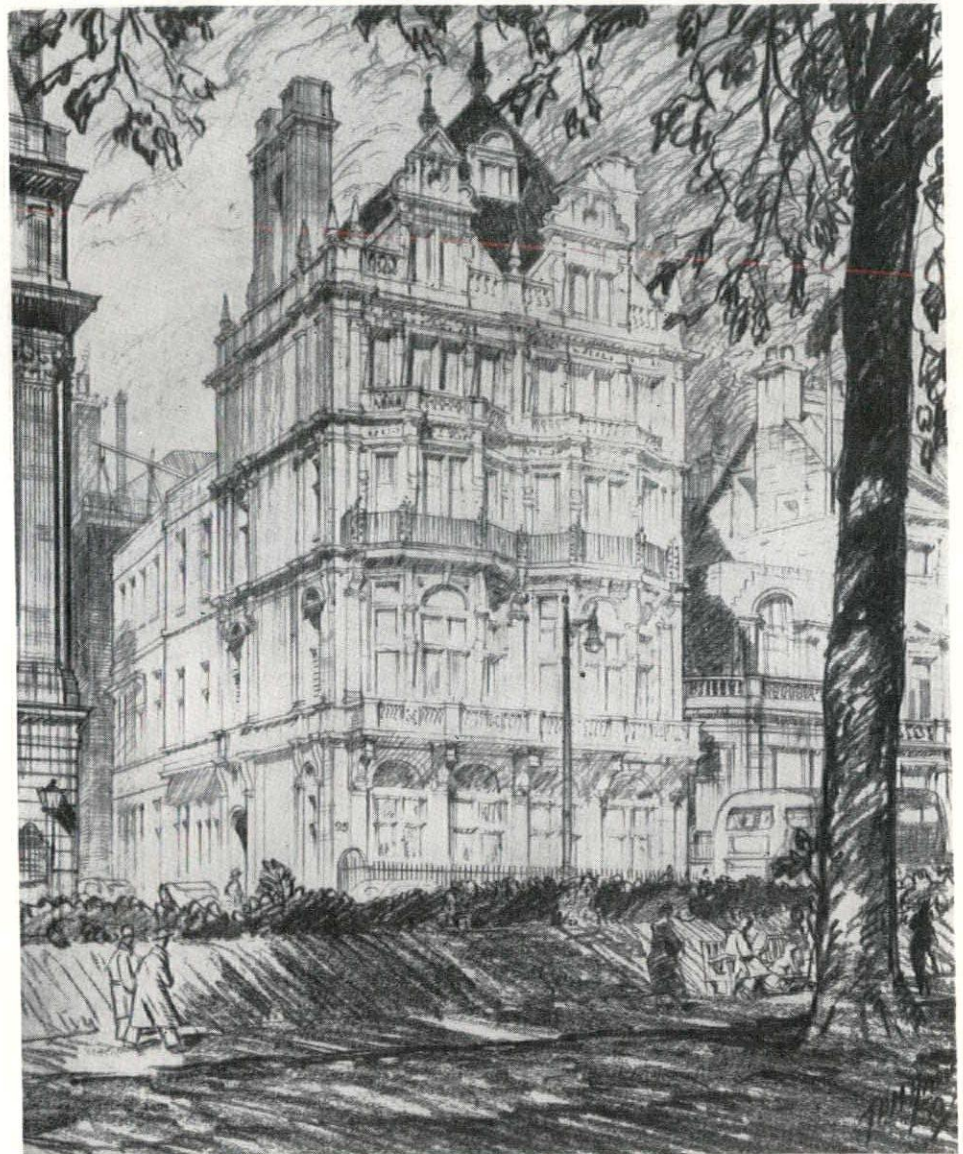
On this very dull wicket (that's a cricket team, and I'm sure this talk has been as dull as cricket), I'll close. I've seen many a cricket match but I still see no reason for it except to declare a recess occasionally for a nice cup of tea. The title of this game "Architecture — England v. America" I'm afraid has ended in a tie.

Mrs. Crane and I want to thank you Mr. Chairman for a lovely evening. You, my friends have been very kind and patient. I wish you all an extremely happy and peaceful New Year.

*A very  
Jolly Christmas  
to You and best wishes  
for a Happy New Year  
From  
Freda and Howard Crane*

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Halkin Place,  
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*Christmas 1950*



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**CARL R. JENSEN**

Carl R. Jensen, A.I.A., 61, who had practiced architecture in Michigan for many years, died December 22 in New Grace Hospital in Detroit.

Born at Greenville, Michigan on August 10, 1889, he received his early education in Muskegon and Chicago. He was employed in the building trades from 1908 to 1910, when he became connected with the American Electric Fuse Company, and then Racine Boat and Engine Company. From 1920 to 1931 he was in the office of Van Leyen, Schilling, Keough and Reynolds, of Detroit, following which he was employed by the Home Owners Loan Corporation, until 1935.



For some years he had been a partner of Henry J. Keough, in the firm of Jensen and Keough, at 17875 James Couzens Highway, in Detroit. The firm has to its credit many fine schools, institutional and public buildings in the Detroit area.

The deceased is survived by his wife, Harriette M., and two daughters, Mrs. A. G. Hann and Mrs. Peter Bender. The family home is at 17166 Wildemere Ave., Detroit.

**ALBERT KAHN BOOK EXHIBIT**

In June of this year Mrs. Albert Kahn and her family gave to the Reference Library of the Detroit Institute of Arts 312 volumes from the architectural library of the late Albert Kahn. The Reference Library is particularly pleased to receive this collection of books, because it feels that in it there is a great deal of material which will be of deep interest to scholars of art history as well as to students of architecture. The collection is strong in European architectural works, but there are interesting books also in a variety of fields more or less closely related to architecture. There are books on textiles and rugs, furniture, metalwork, sculpture and ceramics. There are books on the great cathedrals of the world and books on farm houses. There are books of drawings of details of architectural features and books on city planning.

The oldest volume in the collection was printed in 1764, the latest in 1932. The books are in French, German, Italian, Spanish and English. The majority of the books are 20 inches in height or

more and 30 of them are over 24 inches. Special shelving is being planned to accommodate their unusual size and weight. The gift is valued at about \$2700.

A selection of volumes from the collection will be on display in the ground floor gallery adjacent to the Library from November 8th to December 8th, 1950.

**BULLETIN:**

Changing the Weekly Bulletin to a Monthly will certainly have many decided advantages in the presentation of architectural occurrences and progress. It has been our opinion that the Weekly was unable to fully report or represent the progressive advance of activities in the architectural field. The Monthly will more fully represent this advance and provide scope for future enlargement.

We are definitely in favor of this forward step.

Joseph N. French.



JAMES E. BLUE  
New Manager, Michigan Branch, Truscon Laboratories.

**BULLETIN:**

In regard to the celebration by the Bulletin of its 25th anniversary, I want to express my most cordial enthusiasm for the magazine.

Through these past years, it has held a most unique place in architectural publications and has satisfied an important need in creating a unified profession in our state. In this respect, I feel that what your Bulletin has accomplished, while it has been emulated elsewhere, has been equaled in no other state.

High standards of quality and careful screening of the general work of the profession have done a great deal to effect this result.

The change from weekly to monthly will not impair one's loyalty to it, but I must say that, as an interesting piece of mail which came to the desk every week, it will be in that respect missed.

Wishing you the best of luck,

L. Rossetti.

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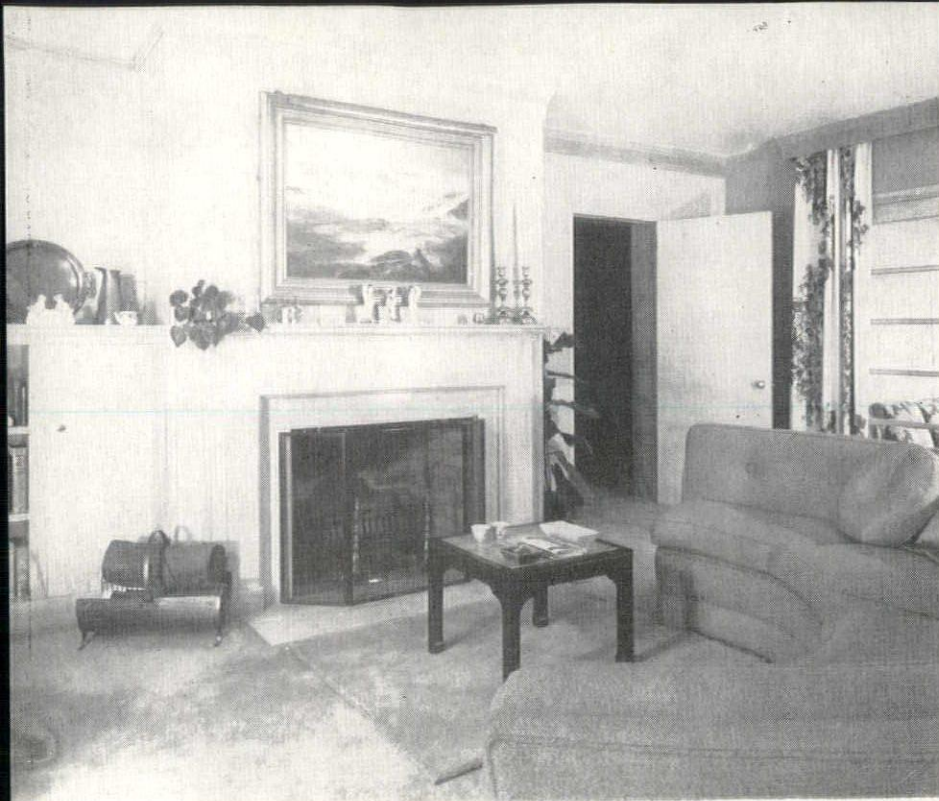
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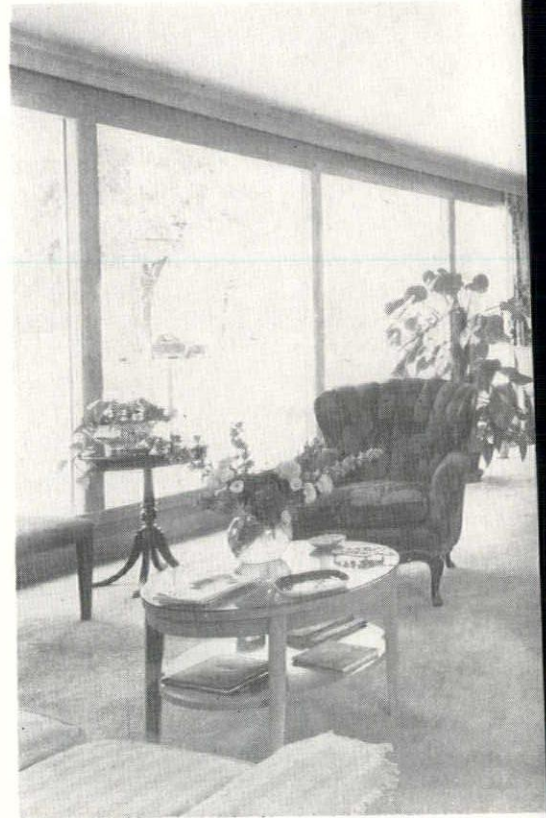
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## Combines Traditional and Modern Trend in

RESIDENCE OF DR. & MRS. HUBERT R. JOHNSON

By G. J. HANNIKEN, A.I.A.

This residence is located on a wide and picturesque parkway in one of the nicest of the many charming villages which surround Detroit.

Most of the homes in the immediate neighborhood are one and one half, and two stories in height and of pleasing design.

We were fortunate in having clients who appreciated the more desirable features of both traditional and the modern trend in residential architecture.

All rooms are on the one floor

and the house is as wide as the lot dimensions, with its restrictions, would permit. The lot is 100 feet wide by 200 feet in depth and faces north.

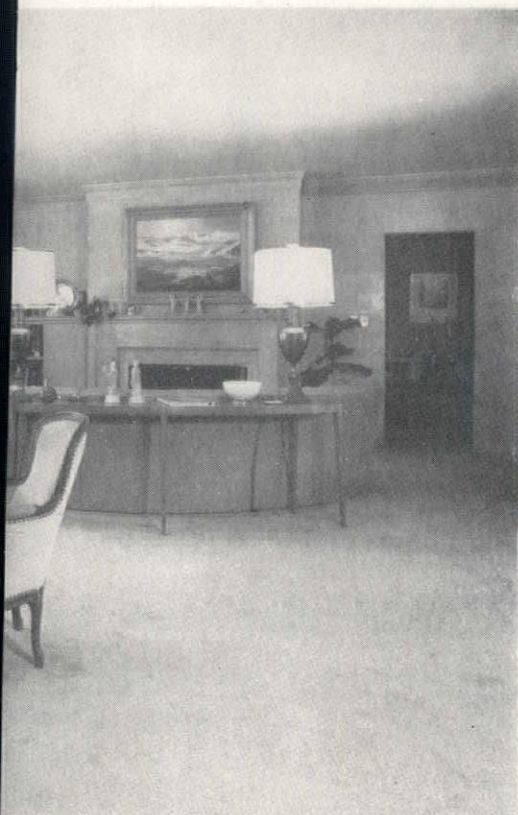
With its low hipped roof, deep overhanging cornice and wide frontage it offers a pleasing contrast to the adjoining homes but does not differ sufficiently to create the slightest discord.

The plan itself is conventional in that the various functions are separated. While the open type plan

with all its charm was considered it was decided that by making the living room sufficiently large (20' x 30') an atmosphere of ample spaciousness would be acquired. The need for occasional privacy was not lessened by a vivacious teenage daughter.

The central portion of the house is taken up by the living room which parallels the street and which has insulated glass walls opening to the parkway on the north and to the terrace and garden on the south.





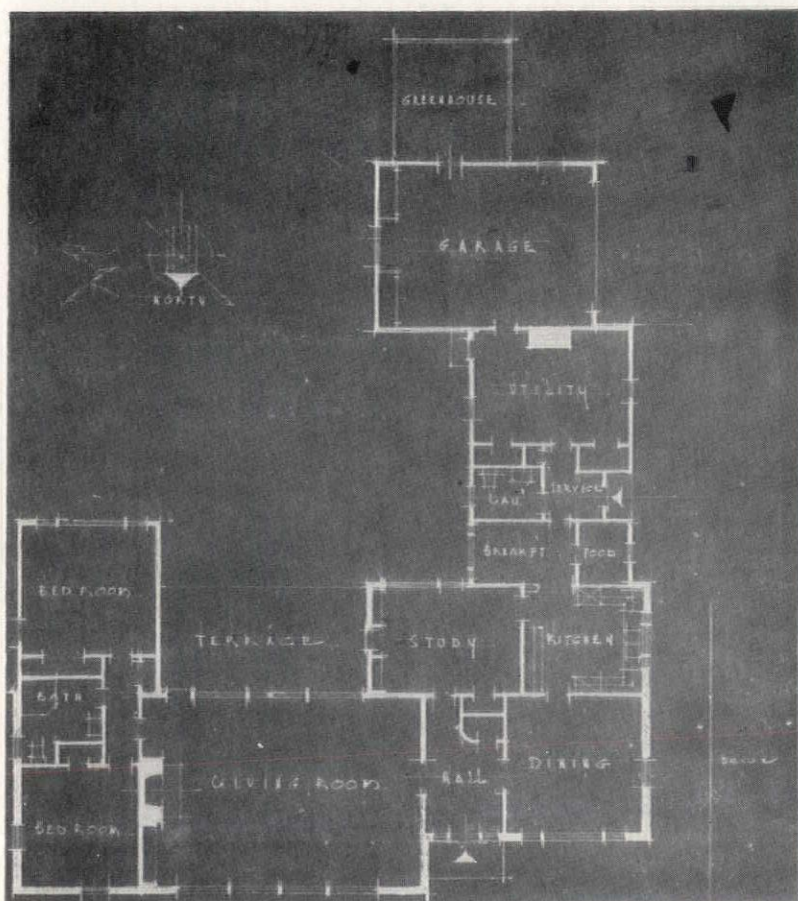
## Residential Architecture

OAKLAND PARK, PLEASANT RIDGE, MICHIGAN

These glass walls are provided with electrically operated drapes for instant control of whatever privacy might be desired.

To the east of the living room and on the opposite side of the house from the service rooms is the bedroom wing. This location isolates these rooms from any unavoidable sounds emanating from mechanical equipment and it also lends good balance to the design.

The dining room opens from the front hall and can be completely







served without disturbing any other portion of the home.

The panelled study is also off the front hall and has a door directly onto the terrace with a picture window looking out upon the garden to the south.

To capture the morning sunshine the breakfast bay was placed for an eastern exposure and has a large picture window which also overlooks the garden. A "pin-hole" light

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is concealed in the ceiling.

The kitchen is laid out in a U plan for maximum efficiency. All of the most up-to-date equipment is provided such as a disposal, dishwasher, deep freeze, etc. The cabinets are of knotty pine with Formica counter tops. The floor is asphalt tile.

To the rear are the lavatory, utility room and garage.

At the rear of the garage and extending out into the garden, with three exposures, is a greenhouse. Horticulture is one of Doctor John's avocations.

The entire home, including the



garage and greenhouse, has radiant heat which is provided by copper coils embedded in the concrete floor

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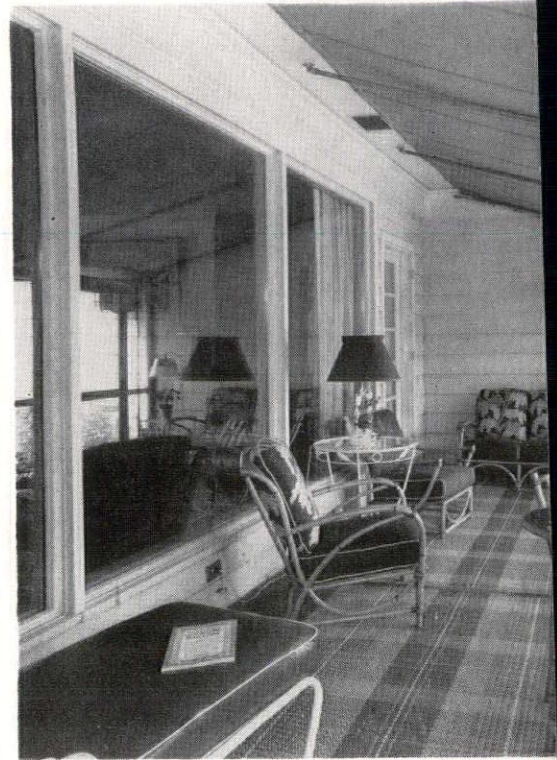


slab. There are five separate zones to assure comfort and economy.

An automatic attic fan located in the bed room hall provides auxiliary air changes when and as required.

Mrs. John did an outstanding job in directing the interior decorating. All plaster walls and ceilings are painted with a liberal use of exotic and harmonious color combinations.

The woodwork in the principal rooms, with the exception of the



study, is of natural birch. The study is of soft natural pine. The balance of the rooms have enamelled woodwork.

The entire east wall of the living room is of rectangular flush panelled birch. On one side of the central fireplace are book shelves and cabinets. On the other side, a secret door to the bed room wing has been worked into the panelling. The fireplace facing and hearth are of imported Travertine.



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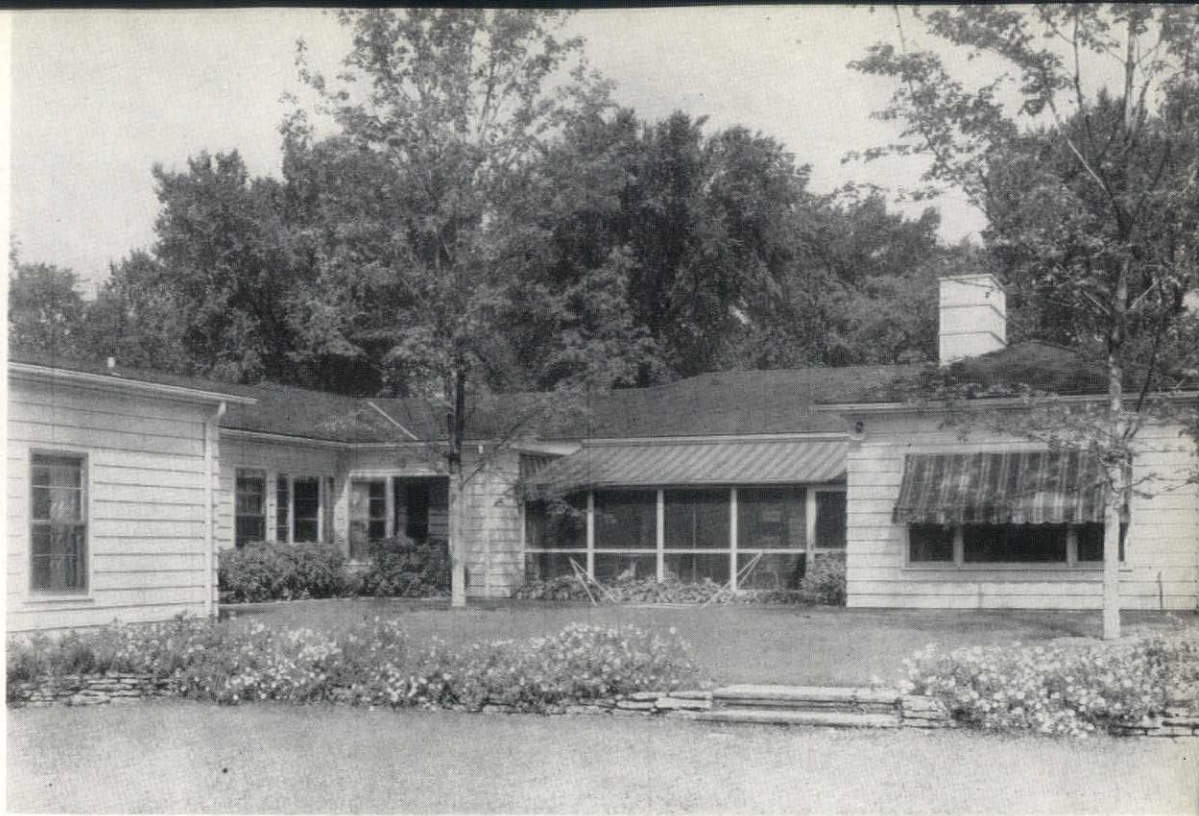
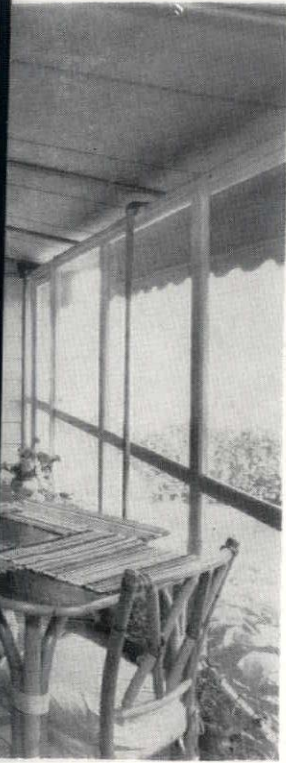
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The entire south wall of the living room opens out onto a wide brick terrace which is provided with screens and an awning during the summer months but is open to the

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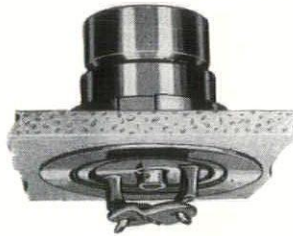
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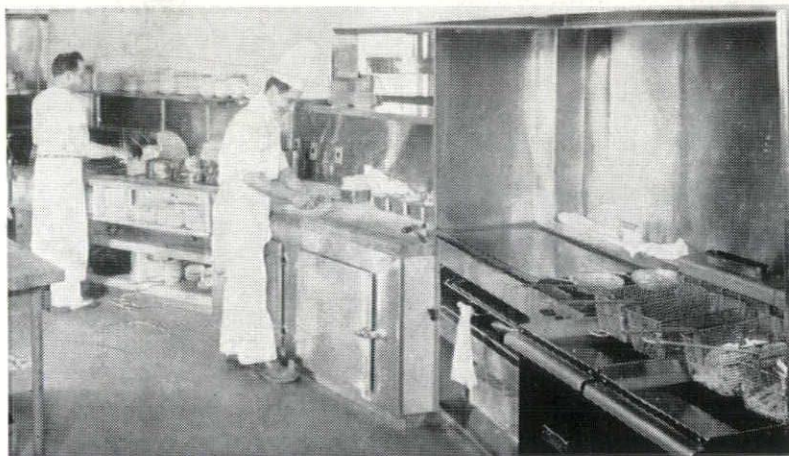
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